



SHAKESPEARE'S THEATRE

a dictionary of his stage context

HUGH MACRAE RICHMOND

Shakespeares Theatre A Dictionary Of His Stage Context

Hugh M. Richmond



Shakespeare's Theatre A Dictionary Of His Stage Context:

Shakespeare's Theatre Hugh M. Richmond, 2002-01-01 Presents information regarding the character and operation of theaters in Shakespeare's time including its origin the practices of the actors and script writers and the use of choreography costumes and make up

Shakespeare's Theatre: A Dictionary of His Stage Context, *Shakespeare's Theatre* Hugh M. Richmond, 2004 Reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Coverage includes the practices of Elizabethan actors and script writers methods of characterization gesture blocking and choreography including music dance and fighting actors rhetorical interaction with audiences and use of costumes stage props and make up

Shakespeare's Theatre Hugh M. Richmond, 2002 Reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins Coverage includes the practices of Elizabethan actors and script writers methods of characterization gesture blocking and choreography including music dance and fighting actors rhetorical interaction with audiences and use of costumes stage props and make up

Shakespeare's Theatre Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins

Shakespeare, Theatre, and Time Matthew Wagner, 2013-03-01 That Shakespeare thematized time thoroughly almost obsessively in his plays is well established time is among other things a devourer Love's Labour's Lost one who can untie knots Twelfth Night or perhaps most famously simply out of joint Hamlet Yet most critical commentary on time and Shakespeare tends to incorporate little focus on time as an essential if elusive element of stage praxis This book aims to fill that gap Wagner's focus is specifically performative asking after time as a stage phenomenon rather than a literary theme or poetic metaphor His primary approach is phenomenological as the book aims to describe how time operates on Shakespearean stages Through philosophical historiographical dramaturgical and performative perspectives Wagner examines the ways in which theatrical activity generates a manifest presence of time and he demonstrates Shakespeare's acute awareness and manipulation of this phenomenon Underpinning these investigations is the argument that theatrical time and especially Shakespearean time is rooted in temporal conflict and thickness the heightened sense of the present moment bearing the weight of both the past and the future Throughout the book Wagner traces the ways in which time transcends thematic and metaphorical functions and forms an essential part of Shakespearean stage praxis

The Shakespearean Stage Space Mariko Ichikawa, 2013 The Shakespearean Stage Space explores the original staging of plays by Shakespeare and his contemporaries in Renaissance playhouses

Shakespeare's Dramatic Persons Travis Curtright, 2016-12-05 In Shakespeare's Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a

rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's *Dramatic Persons* focuses on major characters such as Richard III Katherine Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons *Shakespeare and Accentism* Adele Lee, 2020-12-28 This collection explores the consequences of accentism an under researched issue that intersects with racism and classism in the Shakespeare industry across languages and cultures past and present It adopts a transmedia and transhistorical approach to a subject that has been dominated by the study of Original Pronunciation Yet the OP project avoids linguistically foreign characters such as Othello because of the additional complications their aberrant speech poses to the reconstruction process It also evades discussion of contemporary global practices and underpinning the enterprise is the search for an aural purity that arguably never existed By contrast this collection attends to foreign speech patterns in both the early modern and post modern periods including Indian East Asian and South African and explores how accents operate as metasigns reinforcing ethno racial stereotypes and social hierarchies It embraces new methodologies which includes reorienting attention away from the visual and onto the aural dimensions of performance Lexicography and Terminology Olga Karpova, Olga M. Karpova, Faina Kartashkova, 2009-03-26 The present book contains a collection of works devoted to current trends in theoretical and practical lexicography terminology and terminography All papers are divided into two main sections Part I Lexicography deals with analysis of historical and typological problems in lexicography with special reference to English Italian Russian and Southern African dictionaries for general and special purposes The main focus is given to the description of principles in lexicographic presentation of non equivalent lexics rhyming slang idioms clichés and gender nominations of people in bilingual and monolingual dictionaries Part II Terminology and Terminography is devoted to description of the current tendencies observed in terminology and terminography studies with special reference to modern European languages such as English Russian Norwegian etc Terms of different special domains are viewed from the angle of the latest achievements of modern science cognitive linguistics in particular It reveals specific features of terminological word combinations terms in colloquial use peculiarities of terms belonging to newly formed Languages for Special purposes typical features of recently appeared LSPs and presentations of new dictionaries projects of different subject areas This part reveals international nature of current tendencies in terminology studies and shows the national ways of their functioning and presentation in special dictionaries *Disguise on the Early Modern English Stage* Professor Peter Hyland, 2013-05-28 Disguise devices figure in

many early modern English plays and an examination of them clearly affords an important reflection on the growth of early theatre as well as on important aspects of the developing nation In this study Peter Hyland considers a range of practical issues related to the performance of disguise He goes on to examine various conceptual issues that provide a background to theatrical disguise the relation of self and other the meaning of mask and performance He looks at many disguise plays under three broad headings He considers moral issues the almost universal association of disguise with evil social issues sumptuary legislation clothing and the theatre and constructions of class gender and national or racial identity and aesthetic issues disguise as an emblem of theatre and the significance of disguise for the dramatic artist The study serves to examine the significant ways in which disguise devices have been used in early modern drama in England

The Diva's Gift to the Shakespearean Stage Pamela Allen Brown, 2021 The Diva's Gift to the Shakespearean Stage traces the transnational connections between Shakespeare's all male stage and the first female stars in the West The book is the first to use Italian and English plays and other sources to explore this relationship focusing on the gifted actress who radically altered female roles and expanded the horizons of drama just as the English were building their first paying theaters By the time Shakespeare began to write plays women had been acting professionally in Italian troupes for two decades traveling across the Continent and acting in all genres including tragicomedy and tragedy Some women became the first truly international stars winning royal and noble patrons and literary admirers beyond Italy with repeat tours in France and Spain Elizabeth and her court caught wind of the Italians success and soon troupes with actresses came to London to perform Through contacts direct and indirect English professionals grew keenly aware of the mimetic revolution wrought by the skilled diva who expanded the innamorata and made the type more engaging outspoken and autonomous Some English writers pushed back treating the actress as a whorish threat to the all male stage which had long minimized female roles Others saw a vital new model full of promise Faced with rising demand for Italian style plays Lyly Marlowe Kyd and Shakespeare used Italian models from scripted and improvised drama to turn out stellar female parts in the mode of the actress altering them in significant ways while continuing to use boys to play them Writers seized on the comici's materials and methods to piece together pastoral comic and tragicomic plays from mobile theatergrams plot elements roles stories speeches and star scenes such as cross dressing the mad scene and the sung lament Shakespeare and his peers gave new prominence to female characters marked their passions as un-English and devised plots that figured them as self-aware agents not counters traded between men Playing up the skills and charisma of the boy player they produced stunning roles charged with the diva's prodigious theatricality and alien glamour Rightly perceived the diva's celebrity and her acclaimed skills posed a radical challenge that pushed English playwrights to break with the past in enormously generative and provocative ways

The Arts of Remembrance in Early Modern England Andrew Gordon, Thomas Rist, 2016-04-01 The early modern period inherited a deeply ingrained culture of Christian remembrance that proved a platform for creativity in a remarkable variety of forms From the

literature of church ritual to the construction of monuments from portraiture to the arrangement of domestic interiors from the development of textual rites to drama of the contemporary stage the early modern world practiced arts of remembrance at every turn The turmoils of the Reformation and its aftermath transformed the habits of creating through remembrance Ritually observed and radically reinvented remembrance was a focal point of the early modern cultural imagination for an age when beliefs both crossed and divided communities of the faithful The Arts of Remembrance in Early Modern England maps the new terrain of remembrance in the post Reformation period charting its negotiations with the material the textual and the performative

Shakespeare's Political and Economic Language Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts not only in the histories and tragedies but also in the comedies and romances The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings Often operating by such means as puns they open up a surprising number of possibilities The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs

Shakespeare and Visual Culture Armelle Sabatier, 2016-11-17 Statues coming to life and lively portraits ready to breathe in Shakespeare This new volume reassesses the key role played by visual culture in his drama and poetry by providing readers with an up to date guide to the main publications on the subject as well as offering a synthesis on the main literary and historical sources for inspiration While scrutinising the complex issue of image on an Elizabethan stage and exploring the codification of colours in Shakespeare's poetry this dictionary highlights the fierce rivalry between the poet the dramatist and the visual artist This volume will be of great interest and value to students of Shakespeare students of art history or anyone working on the interdisciplinary subject of literature and art

New Trends in Lexicography Olga Karpova, Faina Kartashkova, 2010-02-19 The present book contains a collection of works developing new trends in theoretical and practical lexicography devoted to manifold description of lexis All papers are divided into two main sections Part I Systemic and Cross cultural Relations of Words in the Dictionary presents analysis of cultural issues and phraseology with special reference to English dictionaries for general and specific purposes The main focus is given to the principles of lexicographic presentation of non equivalent lexis idioms clichés nominations of non verbal behaviour and proper names of people in bilingual and monolingual dictionaries Part II entitled Specialized Dictionaries Traditions and Innovations deals with peculiarities of Author Lexicography Learners lexicography LSP dictionaries dictionaries of English verbs and varieties of the English language in its synchronic and diachronic aspects This book is based on plenary presentations of the VIIIth school on Lexicography Synchronic and Diachronic Lexicography A New Age of Theory and Practice Ivanovo State University

September 10 12 2009 and continues the series of monographs devoted to theoretical and practical problems of modern and historical lexicography Essays on Lexicon Lexicography Terminography in Russian American and Other Cultures 2007 and Lexicography and Terminology A Worldwide Outlook 2009 published by Cambridge Scholars Publishing English Author Dictionaries (the XVIth – the XXIst cc.) Olga M. Karpova, 2011-01-18 This book is devoted to the description of typical trends in development formation and the present state of English Author Lexicography the roots of which go back to concordances to the Bible and glossaries of the complete works of Chaucer xvi c Part I Linguistic Dictionaries to English Writers presents lexicographic analysis of old and new concordances indices glossaries and lexicons of famous English writers with special reference to Chaucer Milton Shakespeare and Dickens It presents a modern scene of author glossaries for unfamiliar words terms and other groups of writers vocabulary e g Shakespeare s insults and his erotic language The reader is offered a detailed review of author concordances glossaries and lexicons on the Internet along with criticism of printed dictionaries Part II Encyclopedic Reference Works to English Writers deals with English author encyclopedic reference books i e encyclopedias guides and companions dictionaries of characters and place names quotations and proverbs and Internet encyclopedic resources The book also provides a comprehensive list of references on author lexicography and an Index of Dictionaries to the English Writers xvi xxi cc including 300 titles of linguistic and encyclopedic dictionaries which is a reliable user guide in the world of English author lexicography *Information Resources in the Humanities and the Arts* Anna H. Perrault Ph.D., Elizabeth S. Aversa, Sonia Ramírez Wohlmuth, Cynthia J. Miller, Cynthia F. Miller, 2012-12-10 This familiar guide to information resources in the humanities and the arts organized by subjects and emphasizing electronic resources enables librarians teachers and students to quickly find the best resources for their diverse needs Authoritative trusted and timely *Information Resources in the Humanities and the Arts* Sixth Edition introduces new librarians to the breadth of humanities collections experienced librarians to the nature of humanities scholarship and the scholars themselves to a wealth of information they might otherwise have missed This new version of a classic resource the first update in over a decade has been refreshed to account for the myriad of digital resources that have rewritten the rules of the reference and research world and been expanded to include significantly increased coverage of world literature and languages This book is invaluable for a wide variety of users librarians in academic public school and special library settings researchers in religion philosophy literature and the performing and visual arts graduate students in library and information science and teachers and students in humanities the arts and interdisciplinary degree programs **Shakespeare and Cognition** Arthur F. Kinney, 2013-10-31 Shakespeare and Cognition examines the essential relationship between vision knowledge and memory in Renaissance models of cognition as seen in Shakespeare s plays Drawing on both Aristotle s *Metaphysics* and contemporary cognitive literary theory Arthur F. Kinney explores five key objects images in Shakespeare s plays crowns bells rings graves and ghosts that are not actually seen or in the case of the latter not meant to be seen but are central to the imagination of

both the playwright and the playgoers **Shakespeare's London** Stephen Porter, 2009-11-15 Everyday life in the teeming metropolis during William Shakespeare's time in the city

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